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ciple which led to the return to primitive forms.\*

Some years after Chanut's violin had been consigned to the department of the museum specially devoted to this object, Felix Savart, a physician of eminence, struck with the discoveries of Chladni on the communication of vibrations and regularity of sonorous waves, engaged himself with great ardor to the application of these discoveries in the construction of bow instruments, and after several experiments made with great sagacity, he arrived at the following deductions:—1st. When two or a larger number of bodies, whatever their condition may otherwise be, come into immediate contact, and that one is directly put into motion, they all produce the same number of vibrations at the same time. 2d. All their vibrations follow parallel directions. 3d. The increase of the sound of any kind of body—for example of a string—depends upon the simultaneity of the vibrations of the bodies with which this string is in contact, and this increase is carried to its highest point when the bodies put in motion by communication are in the conditions such as, if they were directly put into motion, they would produce the same number of vibrations as the body acted upon in the first instance.

The particular consequences of these principles are, that the vibrations produced by the strings of the violin are communicated to the belly by the bridge, from the belly to the back by the sounding post; and that the oscillations, in equal number, of all these bodies, cause equal vibration, and by similar numbers of oscillations the mass of air held in suspension in the body of the instrument; hence it follows that the object in the construction of this sonorous box is to favor as much as possible the communication of the waves, and to bring into harmony. In seeking the application of this theory to the manufacture of box instruments, Savart fell into error in the first pamphlet he wrote upon this subject,† when he emitted the opinion that the curves, the angles, and the raised belly adopted by the old manufacturers could only have proceeded from the prejudices of routine; but he discovered this error while he continued the prosecution of his studies, and he ultimately extolled the proportions of Straduari, which he undertook only to favor the happy effects from considerations which the celebrated maker had not perceived.

A manufacturer of the greatest intelligence, M. Vuillaume, sen., born at Mericourt, and settled in Paris, devoted himself to the principles of constructing bow instruments, at the very time Savart was occupied in endeavoring to discover them. These two scientific men, in constant communication with each other on this subject, reciprocally aided each other. The artist brought to the man of science the tribute of his experience, and the man of science to the artist the result of his meditations. Vuillaume had been for a lengthened period engaged in experiments on the density, homogeneity, and elasticity of various woods, convinced of the importance of this matter for the solution in most of the problems of acoustics relative to the better sonorous quality of instruments. He was thus enabled to discover the

most suitable wood used in the lining of ancient instruments, as regards their qualities or their defects, and the most signal success crowned his researches. Many instruments of great price, after having been deteriorated in unskillful hands, recovered their former value through the ability of this distinguished maker. What he acquired in this respect he applied to all instruments of his own manufacture, and his deep study of the proportions of the best ancient instruments, joined to his knowledge of the special nature of woods, and the laws of vibration, has enabled him to produce a multitude of very superior instruments which require only time to stamp with excellence.

It will be seen from what has been said, that the art of constructing bow instruments has departed from the prejudices of routine, working in the dark, and imitation, to pursue the wake of science, of observation, and of calculation. There can be no doubt but this is a veritable progress, but to shield this progress from all contestation the effect of time is requisite. To bring a good instrument to that state of equilibrium which will make its qualities manifest, on the one part it is necessary that the materials employed in its construction should for a lengthened period be submitted to the action of the various states of temperature and atmosphere; on the other, that the elasticity of the various parts should have been put for a long time into action to acquire all its development.

#### ART AND ARTISTS.

When singers possessed only part-singing pieces such as madrigals, and glees for four, five, or six parts, positive instrumental music was unknown. Instrumentalists played from the singing parts in unison, either on the bow instruments, or the organ and spinet, or on wind instruments, such as oboes, flutes, horns or cromorns; for each instrument was then divided in upper, high, counter, tenor, and bass. The *ricercari* and dance tunes for four, five, or six viols, formed the only instrumental music proper. Little skill was necessary in the execution, and the artists required no greater amount of talent than the music they had to execute. As regards the violin, few only then cultivated it. In Italy, one Giovanni Battista, surnamed *Del Violino*, is constantly cited, on account of his violin performance. He lived in 1590. As regards Julien Tiburtino and Louis Lasagrino, who were in high repute at Florence about 1540, and of Ganassi del Fontega speaks in his *Regola Rubertina*, they were performers on the viol, and not violinists. The same may be said of Beaulieu, Salmon, and others, who were at the court of France. According to Mersenne, the French distinguished themselves as violinists at the commencement of the seventeenth century. He speaks in terms of great praise of the elegant playing of Constantine, King of the Viols; of the vehement enthusiasm of Boccan; of the delicacy and expression of Lazzarin and of Foucard. These artists lived in 1630. However, France soon afterwards lost its superiority in that respect. In 1650, Father Castrovillari, a monk of Padua, became distinguished by his performance on the violin, and by the music he wrote for that instrument. The art of executing difficulties upon the violin must have attained a high degree of progress in the north of Europe even as far back as 1675, for Jean Jacques Walther,

principal violin soloist at the court of Saxony, published at this period several works among which, one is peculiarly remarkable and bears for its title *Hortulus Chelicus* (Mayence, 1688, in oblong quarto of 129 pages,) containing sonatas and serenades, to be performed on a single violin, with double, triple, and quadruple strings. This piece, which displays great invention, consists of twenty-four pieces. The title of the last may serve to show the novelties which Walther introduced to the art of playing the violin: "Serenade for a chorus of Violins, trembling organ, small guitar, bagpipe, two trumpets and kettle-drums, German lyre and muted harp, for a single violin." The various effects of this piece for a single violin, prove that Walther was the Paganini of his day.

[TO BE CONTINUED.]

MADAME MALIBRAN.—A story is told of this beautiful child of song, that on one of her journeys in Italy which took her through Arezzo, the people, learning her arrival there, refused to let her pass on her journey until she had sung for them from the balcony of the inn. She refused, declaring that she could not, and would not. A gentleman robber then emerged from the crowd, presented his pistol at her, and urged his claim upon the fair songstress. She wept with agitation and anger, but the mob still continued inexorable. Her courier (who proved to be De Beriot, her husband) went to the carriage, brought out his violin, and amused the audience in the street with an exquisite performance, until Malibran had wiped her eyes and recovered her voice. She then sang a cavatina in her very best manner, and received louder applause than she had ever met with in Europe or America. The delighted Arezzians then harnessed themselves to her carriage, and dragged her on her road several miles.

[From the Buffalo Courier.]

CONCERT AT LOCKPORT.—Last night the Grand Concert inaugurating the fine organ built by Mr. House, of this city, was given in the First Presbyterian Church, at Lockport, with great eclat. Mr. George W. Morgan, of New York, one of the most extraordinary performers of the day, presided at the instrument, in a manner so miraculously perfect, that we shall not attempt an analysis of his performances. In the first place, were we to attempt anything of the sort, we should be embarrassed as to whether we should compliment most his pedal playing, or his astounding execution with his fingers. The man is a perfect mystery in this relation, and as such we leave him, remarking only that in a somewhat varied experience of many years, we never heard the organ played in a manner so absolutely enchanting.

MRS. KEMPTON IN BOSTON.—Dwight's *Journal of Music* speaks of Mrs. Kempton in the following terms:—"But the chief feature of the concert was Mrs. Kempton's singing. Her rich contralto has lost some of its freshness while she has been abroad; but she has won, instead, that which is even better, a sound, ripe, noble style. Truly, we have not heard 'He was despaired' sung with such chaste, artistic beauty, such simple yet sufficing expression, such absence of forced pathos, for a long time; she let the music tell its story in its own way, and that is far the higher kind of art, compared to what is called pathos on the operatic stage."

\* *Asservazioni su due Violini esposti nelle sale dell' J. R. Palazzo di Brera ma de' quali di forma non comune.* Milan, 1832, in 8vo.

† *Memoire sur la construction des instruments a cordes et a archet, lu a l'Academie des Sciences le 31 Mai, 1819.* Paris: Deterville, 1 vol. in 8vo.